

and developing none. Revived Classic architecture had had plenty of time in England to develop itself (three centuries), and instead of advancing, it had worked itself down to the degraded state in which the lecturer had said architecture now was. What we wanted was a style, that if thoroughly worked out would be better adapted to the present day than the classic styles. Of what we had already done towards this he need give no better instance than the Westminster Palace, which had been referred to that evening. What we had to do was to become thoroughly imbued with that style, to make it our own, and then, with reference to all our present knowledge and improvements, to adapt it to the wants of the day. There was one inveterate obstacle to advance, and that was the use of Roman cement. Whatever might be its uses theoretically, practically it had been the destruction of our architecture. Cements might be used without being in imitation of other materials, in ceilings for example, but we did not do so, and in our fronts cement was always made to represent another material,—something better than it was. It could not be denied that our architecture had recently improved in proportion as we had abandoned the use of cement. He would further assert, in contradiction to the lecturer, that those who practised in the mediæval style were not copyists to the same extent as those who practised the classic style. Every year the former were improving: they had not wholly shaken off the trammels yet, and certainly they never would do so while they used sham materials.

Mr. Donaldson having observed, that apart from other considerations, cement is æsthetically a bad material, from its heaviness and want of variety of tint, the President pleasantly wound up the discussion by pointing out the good often produced by collision of opinions. The occasion being an interesting one, we give the following list of all who were present:—

Fellows—Messrs. Soles, Salvin, C. Nelson, Bailey, Fowler, Angell, Knowles, S. Wood, J. Cole, Kendall, jun., Wyatt, Moore, Scott, Ferrey, Bellamy, Godwin, Dobson, Garling, Innis, Papworth, Thomson, Denton, Leicester, Bary, C. Barry, Brandon, Moseley, Enoch, Roberts, Douglas, Rendell, Mylne, Hopkins, Jennings, and F. Anson. *Associates*—Messrs. Henman, Nicholl, Burnell, Corbett, Clark, Randall, Francis, Reed, Lockyer, Black, Oliver, J. L. Billings, Wright, Barry, jun., Forster, jun., Howell, Casart, Clayton, Buckley, Reeky, Baker, Eales, Christian, Edmund Falkner, Green, and Deane. *Visitors*—Messrs. Edwards, Hamerton, Coleman, Pitt, Winstanley, Knowles, sen., G. Knowles, Bachhoffner, Abbey, Spence, C. H. Smith, Cates, Raymond Smith, Williams, Herr Zahn, Strange, Morant, Seddon, Joseph Wilks, W. Papworth, R. Scott, Wellens, Robins, G. Butler, J. M. Wylson, Abbot, Lewis, Boothby, E. M. Barry, Nicholson, Dodd, Eapinett, Peck, Horne, Chalk, Hart, Langmore, Haddon, John Pye, Hampshire, Jarvis, Dillon, G. Truett, Gabriel, Mason, Allanson, Teulon, Norris, J. Webb, Hopkins, Scargill, Cowley, Falkner, Lloyd, Lewis C. Henslet, and Col. Sykes.

MEETING OF THE ARCHITECTURAL SOCIETIES OF NORTHAMPTON AND LINCOLN.—The joint meeting of the Architectural Societies of the diocese of Northampton, and of the county of Lincoln, took place at Stamford, on Wednesday afternoon, last week. The Mayor of Stamford took the chair. There was a large attendance. Sir Charles Anderson read a paper on "Stained Glass." The Rev. C. Nevinnson referred to the manner in which many parish churches are mutilated by masses of unmeaning marble, and observed that the subject which Sir Charles Anderson had so ably treated, taught them a far better way of commemorating the dead, namely, by the introduction of memorial windows, which would tend also to beautify their churches. The Rev. F. P. Lowe read a paper on "Low Side Windows," and the Rev. G. A. Poole read a paper on the "Churches of Stamford."

THE INFLUENCE OF EDUCATION ON THE FINE ARTS.

IN tracing the progress of civilisation, we find that the manners, customs, and literature of the inhabitants of the different countries have been materially affected by the respective systems from time to time pursued in their education. It is obvious that as a cultivation of the mental faculties with which man is endowed, exercises such an influence upon the position of society, it must also to a great extent affect the fine arts, which are the *attributs* by which the progress of improvement is developed. Many are the advantages to be derived from a steady course in the path of knowledge; and nowhere are its results more manifest than in the productions of those who have chosen the fine arts for their pursuit. Although intellect and genius are the gifts of a Supreme Being, and although without these gifts a man can never rise to any eminence, let the amount of labour bestowed in educating him be what it may, yet we cannot but feel that there are many bright spirits who, from want of education, are for ever condemned to exhaust their existence in the shade.

Much depends upon the expression given to works of fine art; and it is evident that this point cannot be obtained without a mental combination of the intellectual and mechanical qualities of the artist. The human face is in general the index of the soul, and the fine arts furnish a favourable opportunity for a concentration of the mental powers with which the artist is gifted. In drawing the analogy between nature and art, as we may trace upon the countenance the feelings of the mind, so are the conceptions of the artist delineated in his works.

In considering the perfection to which the science and art of architecture attained, we must remember it was Nature which furnished its first elements. It is not now my intention to dwell upon the many hypotheses which have been promulgated with respect to the origin of this art; and however conflicting the dogmas may be which have been adduced respecting them, we will find few (perhaps none) to dispute the primitiveness of its existence. It has been frequently advanced that architecture is in a great measure dependent upon the sister arts of painting and sculpture, and that it was to their intimate connection that the perfection of the Grecian classical productions must be attributed. Without being inessential to the relationship which one branch of art bears to another, or without deteriorating from the meritorious influence which they possess over each other when in combination, surely no person who has witnessed the polychromic decorations of the Grecian temples, or the elaborate sculpture exhibited in the Gothic cathedrals of the Middle Ages, can refrain from admiring the beauties which they have contributed to these edifices; but viewing painting and sculpture in this light, they are but a legitimate portion of the one which they contribute to beautify, or the *tria juncta in uno*, and were originally but the offspring of architecture. I am convinced that without the aid of the sister arts mentioned, all the principles which ennoble architecture can be obtained,—namely, simplicity, beauty, and grandeur. If one art can be considered dependent on another, I should say that which exercises the most powerful influence over all the others is poetry. It is this which furnishes us with a picturesque description of the real or imaginative, in raising man's conceptions above an ordinary level: it is this which beautifies the intellect and elevates the mind from the material to the spiritual, and, diffusing its refinement universally, causes us to appreciate the blessings we enjoy from its great and bountiful parent, Nature. There is no branch of art in which we cannot trace the powerful influence of poetry. In the productions of the painter we will perceive a poetic imagination and expression; while sculpture also furnishes innumerable favourable opportunities for its introduction. In architecture, while contemplating the chastity and poetic beauties with which Grecian art abounds, or in viewing the vaulted aisles of our Gothic cathedrals, whose solemn grandeur diffuses through our souls an admiration mixed with wonder, are we not impressed with the conviction that these are not the productions of the illiterate mechanic, but have emanated from the genius and refined mind of the artist?

To the establishment of public schools for the cultivation of philosophy and the fine arts, are the great works of the ancient Greeks to be attributed; and we find that from the time a knowledge of letters was first introduced among them by Cadmus and Danaus, they by degrees acquired habits of civilisation, and manifested an eager avidity for the arts. Although the present century may not produce in poetry a Homer, or in architecture and sculpture a Phidias, yet the children of this generation are by no means inferior in genius to our Grecian predecessors; and mankind being now arrived almost at the summit of perfection in mechanical science, we may reasonably blush at our own torpidity when we reflect on the encouragement given to all branches of art by the ancients. I have heard it advanced that, in consequence of the love of mammon which prevails in the United Kingdom, it is impossible the arts can receive the fostering cultivation they met with from the continental nations. In answer to this, let us take, for example, that emporium of refinement and learning, that grand central point to which the nations of antiquity flocked from all parts of the then civilized world, in pursuit of literature—Athens, and we find her not only claiming a place among the first commercial nations, but also occupying a prominent position in military enterprise, as displayed in the battles of Marathon, Salamis, Mycale, and Platea. However I may be inclined to censure a prevailing apathy towards the advancement of art, yet I am willing to admit that within the last few years efforts have been made by some individuals to impress upon the public mind the necessity of their cultivation, which must ultimately be productive of national benefit to the country. But, as much depends on those who wield the sceptre of authority, to exercise their power for the general good, it is to be hoped that we shall soon see Great Britain second in art, as she is in power, to no other nation on the face of the globe. The influence which legal restraint exercises in detaining the advancement of a people in art and science is too manifest to require a detailed explanation; and, while the system of education is calculated either to corrupt or refine the mind, too much attention cannot be paid on the part of Legislators to this important point.

In the midst of classic Greece, that land fertile with gems of literature and art, is to be found a "barren spot," destitute of all relics by which we can trace the existence of its artistic attainments, namely, Sparta; and to what is this vast difference to be attributed, but to the respective systems of education pursued in each country. While the laws of Draco, and those of his more lenient successor, Solon (who reformed the Areopagus, and enacted that whoever lived in idleness, and did not follow some honourable and lucrative profession, should be severely punished), were calculated to inspire the Athenians with that spirit which has distinguished and immortalized their works; so did those of Lycurgus tend to instruct the Spartans in valour, and instil into the minds of the youth a desire for military achievements.

That education will form the artist or the poet I do not mean to assert—"poeta nascitur, non fit,"—but that it serves to develop all the elementary faculties which nature may supply is quite manifest. Where there is naturally a want of refinement or good taste, a large amount of education will never compensate for the deficiency; but it will exercise a considerable influence on superior intellects, as also on those which have no pretensions further than mediocrity; and although it will not give us the eye of an artist, or the ear of a musician, yet where we are endowed with the capabilities, it will cultivate and beautify them. As the fine arts are lasting memorials by which succeeding generations may form a correct idea of the civilization of their predecessors, the consideration of their being a testimony to posterity of our competency or deficiency should stimulate us, if none other will, to give them a proper cultivation and encouragement. Let us then learn to appreciate their excellence, and aspire to attain perfection in whatever department we may have selected, in doing which the surest means of success is to approach by the stepping-stone, "education."

J. J. LYONS.